1:Spier E-5 (1918) 1928
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Havasupai

285 531 right hand of the weaver twisting the wefts turns outward on the wrist (which is perhaps easier than turning inward), carrying the forward strand away and down, and the back strand forward and up. With the stiff wefts that are in use, each stitch inclines upward to the right both in the diagonal and plain twining. But more important is the overlap produced in diagonal twine of the rear end of each stitch with the forward end of that in the row below. This results in a diaper effect running upward to the right. This in itself would suggest that when decoration is introduced, the diagonal lines should move forward in the direction of weaving. Furthermore, there is no continuous diagonal line toward the left, for these stitches are separated from one another by short intervals of bare warp. Of course, it is no more difficult to weave the diagonal lines running toward the left, but the effect is not so pleasing.[1]

[177] It is difficult to say how coil baskets were decorated, since most of them are made now to conform to tourist demands. One tray in use has a single horizontal band, for the most part one coil wide but the width of two coils at regular intervals. Short lines appear at other points. The trade baskets have in part the designs found on twine ware, with the addition of units copied from the products of other tribes seen at the stores. As with the twine baskets, there is very little attempt at design composition and diverse units are crowded on the same basket without regard for their appropriateness. According to the Indians, baskets with much decoration sell better than others, but this is quite contrary to their own feeling that those which are sparsely decorated are preferable.

The hoods of the cradleboards (Fig. 55) and the seed beaters (Fig. 3) are also basket work.

Pottery

● 323 415 [177] [170] Clay vessels, more often used in cooking than baskets, were displaced by metal products about 1870. The only native ware is a small, unslipped and undecorated, coarse, brown pot of the type common to all the nomadic tribes of the Southwest and adjacent sections of California (Fig. 16). The pot (*hamdi*) is globular, with a slightly constricted neck turning out in a lip (*pa'*, neck and lip?) sufficiently large to permit lifting with the finger tips. The size is reported as usually 30 cm. in greatest diameter 23 cm. in height, and 23 cm. across the mouth, but ranging down to a height of 22 cm. and a diameter of 12 cm. These lack handles or lugs.[2]

[1] See H. T. Mason's diagrams, (b), Plate 19 and 20.

[2] Fig. 16 represents a vessel excavated at the Laguna north of Flow Spring. It is of the type described, but it cannot be certainly ascribed to the Havasupai because of its somewhat greater size and handles.

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323 317 [462] Pots are made by women alone. The best clay, the color of adobe, occurs in a deposit located at Pine Spring west of Cataract Canyon. As this is very hard, chunks must be pried off with a deer antler pick, and are then reduced to a powder by crushing between two stones. Fine stones, procured from an ant hill, are added, the whole being kneaded with water into a stiff dough. Cylinders, 2 cm. in diameter, are rolled 323 out between the palms and coiled in a clockwise direction on a tray basket, matted on top the while with a small, flat, smooth stick to make

[415]

Fig. 16 (30.3-1868). A Coarse Undecorated Vessel of Clay.

them adhere. Both basket and stick are kept wet with a concoction of boiled antler, weed roots, and other ingredients. When the flat coil reaches a diameter of 20 cm. the sides are built up by coiling in the same manner; the potter supporting them with a smooth, round pebble inside while the exterior is paddled. When the vessel is complete, this same pebble is used to smear the concoction over the inner and outer surfaces, rubbing vigorously, in order to render the clay hard and prevent cracking. The vessel walls are of a uniform thickness, 0.7 to 1 cm.; the lip is no thinner. The completed vessel is set in the sun for two days or until it has thoroughly dried. A pile of dry wood of any sort, 70 cm. or more in height, is prepared and set alight early in the morning. After it

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323 has burned down, the coals are raked away from the center, the pot set right side up on the ground, and buried, inside and out, in coals. A small amount of brush is then set ablaze on top of this, presumably to create a draft. After baking all day and night, the pot may be removed next morning. Only one pot is fired at a time. These vessels are said never to have cracked in firing.

[252] Cornmeal mush is always the first thing cooked in the vessel. A ladle full is given to every comer, more being cooked in the same pot as the supply wanes, in the spirit of ascribing inexhaustibility to it. Pots are supported on three stones when cooking.

[356] Sometimes the bottom burns when cooking so that fine cracks appear, although the vessel does not break. A sort of "alkaline clay,"[1] obtained from the creek bed, is smeared over the faulty spot, beyond which no further attention is required.

[439] Pottery is obtained from the Hopi for storage uses, but not for cooking.

[276] Clay pipes (*dmál'hâ'u*) are made of material obtained from the creek bed. The bowl, 5 cm. high, is fitted with an arrow reed stem, 7.5 in. long, in one side. Cigarettes (*wdiamákwt'dîgd*) are made of cornhusk, but not of reeds.

Skin Dressing

281 [462] [439] A Havasupai man's sole specialized product is the tanned deerskin. It is strictly a sex-limited industry, the handling of the skin from flaying the carcass to the finished moccasin or woman's dress is man's work alone. It is also the chief article of trade, which is, on the whole, another male activity.[2]

The fresh skin is stretched on the ground hair side down, with large stones on the neck, tail, and legs, and with smaller ones along the edges. After four or five days of drying in the sun it is as stiff as a board. If the skin contains much fat, it is dried in the shade, otherwise it will putrefy. The rawhide is sprinkled with water until it can be rolled into a loose cylinder, in which condition it can be stored for future use for as long as three or four months, by which time the insects will have gotten at it.

To dehair the rawhide, it is tied down in the creek to soak for a day and night. Dehairing commences with the dawn the next day, not because the sun would dry the hide, but because the process is laborious.

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[1] Unidentified: the creek is heavily charged with lime salts.

[114] [2] Cushing observes that these people are famous among other Indians for their buckskins (*(a)*, 333). I fail to see any superiority over the products of neighboring tribes, or those of other North American Indians represented in museum collections.

1:Spier E-5 (1918) 1928
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171 285 semblances to those of the Havasupai. Martynia as a decorative material is used by the Pima, Papago, White Mountain and San Carlos Apache, Yuma Apache,[1] Yavapai, Havasupai, and Shivwits.

171 323 Pottery has an extensive distribution among the historic peoples of the Southwest. It extends throughout southern California and through the center of the Great Basin as far as the Salmon River in Idaho. In addition to the Pueblos, it has been found among the Northern Shoshoni, Uintah and Southern Ute, Navaho, Jicarilla, White Mountain and San Carlos Apache, Havasupai, Walapai, Yavapai, Pima, Maricopa, Kwohatk, Papago, Opata, Seri, Yaqui, Cocopa, Yuma, Mohave, Southern Diegueño, Luiseño, Cahuilla, Chemehuevi,[2] Moapa and Shivwits Paiute, and the southern Sierra Yokuts and Mono.[3] Whether it was manufactured by the Serrano and Salinan is doubtful. There is positive evidence that within this area it was not made by the Wind River Shoshoni on the one hand and the Paviotso on the west, nor by the Tonto Apache, Gabrielino, and Chumash.[4]

The pottery of this whole group is scanty and crude in comparison to that of the Pueblos. It is generally a rough brown unslipped ware, commonly undecorated. The Mohave and Pima form an exception, for they have the ware not only in quantity, but with considerable finish.[5] In general the pottery of the lower Colorado tribes and those adjacent on the Gila and in southern California is a somewhat specialized product. The body color is reddish, decorated with darker red, black, or yellow lines. Pima and Maricopa ware is cream colored, but in general of the same sort. Ornamentation is by angular figures, parallel lines, triangles, etc., always in the same general style. This is common to the Mohave, Cahuilla, Yuma, Southern Diegueño, Papago, and probably some of their neighbors. Pima decoration is sometimes more involved, being in part in imitation of the prehistoric wares of the Gila Valley. But the character of line at least is quite like that of their western neighbors. Navaho pottery is decorated by incising and painting; the style is unknown to me.

The shape of the larger vessels is much the same among all the rancheria groups; globular ollas with either slightly restricted mouths or with wide necks tapering directly up from the greatest diameter of the

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[1] Yuman, (a), 183.

[2] Kroeber, (g), 562. Yet in another place it is implied that the Chemehuevi did not make pottery (Kroeber, (i), 249).

[3] Lowie, (a), 177; (b), 238 f; Stephen, 368; Franciscan Fathers, 216, 295, 298; Curtis, I, 90, 94, 99; Hodge, (a), 667; Carbonell, 334; Hrdlička, (c), 43–44; Russell, (c), 124–131; Gabrielino, 204; Henshaw, (a), 1, 7; Mason, J. A., (a), 143; Smart, 410.

[4] Kroeber, (g), 48, 54; Mason, J. A., (a), 143; Smart, 410.

[5] Their pottery may be slipped like that of the Pueblos, but I can find no reference to this in the literature and doubt it.

1: Spier E-5 (1918) 1928
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pot at its middle. This is illustrated for the Pima, Yavapai, Havasupai, Mohave, Cahuilla, and Southern Diegueño. Navaho jars are taller and narrow; San Carlos are said to be cylindrical with round to conical bases. Shivwits pottery is also pointed at the bottom.

Perhaps corresponding to the Havasupai custom of cooking cornmeal mush in the new vessel, the Cocopa cook it, smear it on the vessel, but throw it away,[1] while the Pima and Papago pour flour paste inside and out of the red hot pot, and the San Carlos coat it with a mixture of clay and *sphaeralcea emoryi*.

The Havasupai pipe is exceptional in having a reed stem fitted in the side of a clay bowl. The nearest form is that of the Diegueño which has the clay of the bowl pinched out at a sharp angle into a short stem.[2] This would appear to be merely a bent tubular pipe were it not for a nipple below the bowl which is suspiciously like that of our own clay pipes. Elsewhere in the Southwest and California the tubular pipe is used; e.g., Navaho, Western Apache, Jicarilla, Luiseño, Washo, Achomawi, and Atsugewi.[3] It is interesting to note that the older pipes of the Cheyenne were straight tubes of bone or stone.[4]

Skins are dressed by the Navaho by a process practically identical with that of the Havasupai. Descriptions from other tribes are so meager that I do not know how far details are similar. Some of the Southwestern tribes at least do not smoke the skins, (Navaho, Havasupai, and Shivwits), others to the north do (Mohpa—for whom it is a recently acquired trait,—Kanab, Uintah, Wind River Shoshoni, Paviotso, Achomawi, Klamath and Modoc).[5] Smoking is also general north of the Basin and eastward in the Plains.

Skin dressing is wholly the work of men among the Havasupai, as among Navaho, Yavapai, and Cocopa also. Zuñi men do all the sewing, and as is also customary in other pueblos (Cochiti, Hopi, e.g.) make the moccasins. In this connection we note that Paviotso men make their rabbitskin blankets.[6] On the other hand, skin dressing and working is a woman's task in the Plains, which suggests that in the Southwest the Pueblo idea of men weaving garment materials has been transferred to the preparation of skins by men of these tribes.

[1] Field notes of R. H. Lowie.
[2] Spier, (a), 348; Hoyo, (d), Pl. XI, Fig. 20.
[3] Franciscan Fathers, 287, 305; Matthews, (f), 314; Whipple, Kutzsch, and Turner, 47; Russell, (a), 207; Spackman, 202, 210; Washo data from Dorter H. H. Lowie, 1926. Thom, (c) 214. J. A. Mason states that the Salinan and Yocolanchi used reeds, not clay or stone, but elsewhere he speaks of the Salinan "pipe" (a), 142, 148).
[4] Grinnell, (b), I, 208.
[5] Schebit, (b); Lowie, (l), 226ff; Mason, O. T., (c), 373.
[6] Curtoudor, 288; Stevenson, M. C., (b), 371; Dumarest, 148; Hough, (d), 70, 72.

2:Iliff Y-5 (ca. 1901) 1954 NT14 Plateau Yumans NT14
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After the sun had dropped in the west and the canyon walls had cooled somewhat, the Indians assembled at the dance ground, the space previously cleared and encircled by poles interwoven with green boughs. The song leader and the drummer took their stand near a pole in the center of the floor; the men formed a circle about them. Manakadja, as head chief, stood aloof; to him fell the responsibility of correcting any part of the ceremony that varied from ancient custom.

At a signal from the drummer, the men started to dance. The women broke the circle, separating the men, interlocking fingers with them. Shoulder to shoulder, the dancers moved slowly to the left with short, shuffling steps, knees slightly bent, bodies swaying to the rhythm. The dance was orderly, but the weird singing increased in volume until the pole had been circled three or four times, when Manakadja interrupted to harangue the crowd. After he had finished, the circle formed again and the dance continued.

The drum, on which the drummer thumped vigorously, was similar to one I had seen that summer, standing on end where the drummer had carelessly left it after a dance. It was a section of hollow cottonwood log with hide stretched over both ends. The drums of their forefathers had been pottery vessels, in which they poured a little water. The hide stretched over the mouth of the jar was moistened and made taut by upending the vessel. Such drums had naturally been quite common among a pottery-making people; and though there was now a strange absence of pottery, its production had obviously been discontinued only in the recent past. In many places in the canyon floor I had dug up broken clay vessels, whose worn surfaces showed the marks of long and hard usage. They were of a dull gray, crudely decorated in black, and lacked the artistic quality found in the exquisitely finished work of the modern pueblos. Why and how these people had lost the art of pottery-making is one of the mysteries of their changing culture.

The fantastic facial decorations, a band of paint across the eyes, or the face striped with many colors, made some of the dancers unrecognizable. Gala costumes were donned, with coyote or fox

Among those tasks commonly allotted to women, child care and cooking were the two which occupied most of her waking hours. While child care was primarily a feminine responsibility, men shared or assisted in it when they were at home, as previously described. Cooking, on the other hand, usually was not a regular occupation of a man even on a part-time basis, except for those men who lived alone or had no woman in the household. However, if an old couple lived alone and the man were the more robust of the two, he did the cooking or assisted with it. Whenever the wife was absent or indisposed for a brief interval, it was not beneath her husband's dignity to cook, although he might choose to eat with a relative if his dependents were not too numerous. 462

Women gathered wild plant foods within a short radius of camp, but trips of longer duration or greater distance were usually undertaken in company with their husbands who shared in the work. Gathering the pinyon harvest was a family project in which everyone worked and groups of families camped close together, making it a gala outing lasting two or three weeks. Each family moved from place to place until they judged their harvest adequate for their needs. [222] [476]

After the harvest of pinyons and other wild plants in which men helped, it was women's work to roast, husk, grind, and otherwise prepare the food for immediate use or storage. Likewise, women prepared for storage all foods harvested from the fields. Spier (personal communication, 1957) adds that men might also prepare food for storage, especially if they had no women to do it. [251]

Pottery was made by women, but its use was abandoned so long ago that the oldest living tribal members probably saw its manufacture only in early childhood if at all, and only a scant description could be obtained from informants. Location of clay deposits is still common knowledge, however, and one man pulled a sample of powder-smooth texture and almost white color from under the eaves of his house where it had been used for chinking. Clay deposits still exist in Cataract Canyon, notably near Navaho Falls and near the mouth of Ash Canyon, a tributary. Other clay deposits used are located on the plateau near Pine Spring and elsewhere. Clay was excavated either by women or men. [323] [317]

Basket weaving was exclusively woman's province, but basketry materials were sometimes gathered by men. [285]

The Havasupai did no beadwork or embroidery in early days. Twenty or 30 years ago several girls learned to do beadwork while in school at Fort Mohave, but few if any of them have used the technique in recent years. [306] [871]

Construction of houses and brush shelters used in summer is a family affair, and occasionally most of the community will join in building a house [342] [476]